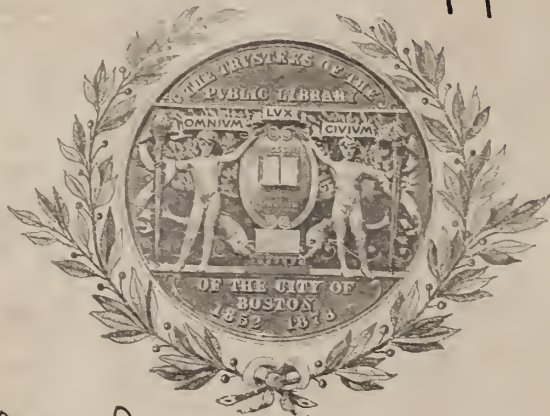


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GIVEN BY
Miss Margaret Perry

Improved Method

OF

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LEARNING,

THE

GUITAR OR LYRE.

BY

F. N. Gilles.

Baltimore, Published and Sold by Geo. Willig.

Price 3 Dollars

8255

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BE IT REMEMBERED, That on the twenty-fifth day of January, in the fifty-first year of the Independence of the United States of America, George Willig, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"Improved method for Learning the Guitar or Lyre, by H. N. Gilles."

In conformity with an act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned;" and also to an act, entitled, "An act supplementary to an act, entitled, 'An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

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METHOD

OF

LEARNING THE GUITAR OR LYRE.*

PREFACE.

No instrument forms a more agreeable accompaniment for the voice, or exhibits it to greater advantage than the Guitar; but its inexpressible charm depends on the skill of the performer. The quality of sound which may be drawn from it, is an essential point to which I shall endeavour to direct the attention of learners, by offering them exercises and pieces which I have composed and marked for the fingers, on a plan, the object of which is to enable them, in a short time to overcome, progressively, the difficulties of this instru-

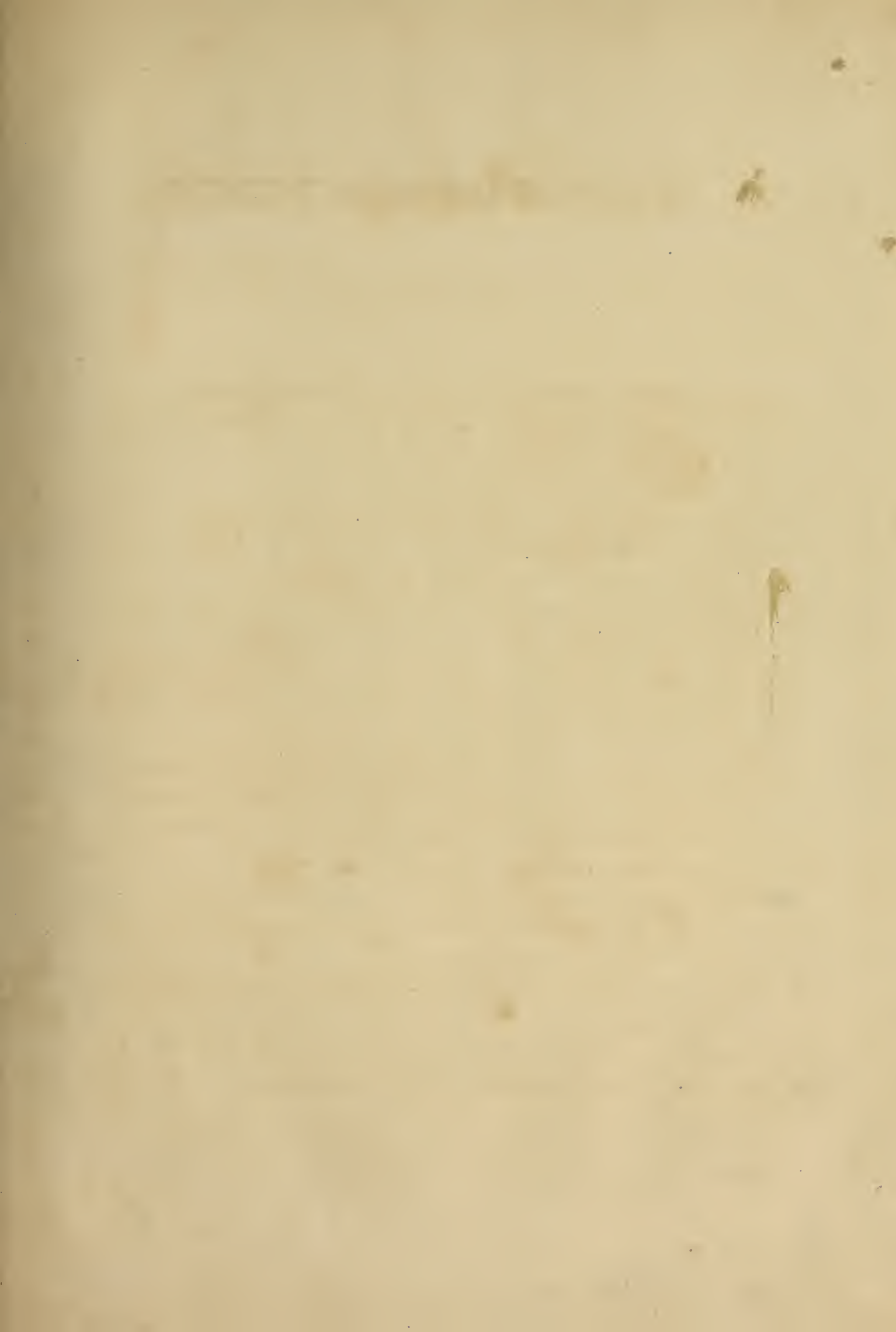
ment. I particularly recommend them to study well the general instructions concerning the management of the neck of the Guitar, which they will find in the course laid down in this work, so that they may mark the distances with certainty and precision, so as to avoid the least stiffness in the fingers of the right hand in practising, and especially in the beginning of their studies.

I shall make use of English letters and Italian syllables to designate the notes.

*The Italians call the French Guitar, that which the English denominate the Spanish Guitar. The real Spanish Guitar has double and treble strings fastened to the silver ones, and tuned to an octave higher. The nails of the right hand are permitted to grow for the purpose of enabling the performer to strike the double strings with the necessary force; whereas the French or Italian Guitar, although of the same shape, has but six strings, and is played with the ends of the fingers and never with the nails.

TABLE OF CONTENTS.

1. Of the manner of holding the Guitar and placing the hands,	3
2. Natural gamut and different exercises to teach the notes in the first four frets, as well as the sharps and flats, - - - -	4
3. Of broken chords or arpeggio, - - - -	5
4. Observations on the use of the thumb of the left hand, - - -	7
5. Of the great and small barre, - - - -	7
6. Of the change of chords and the motions of the hands, - -	7
7. Method of tuning the Guitar, - - - -	8
8. Of ascending and descending the gamut in half tones, - - -	9
9. Fifteen progressive lessons preceded by the scales, and preludes in the most usual keys of the Guitar, - - - -	9
10. Observations on the harmonic sounds, - - - -	17
11. Diatonic and chromatic scale on each string of the Guitar, or general instructions for the management of the neck of the instrument,	19
12. Of trills, slurs, mordenti, grupetto, and little notes or appogiatures,	20
13. Of staccato, or separate notes in a quick movement, - - -	21
14. Of positions, - - - -	22
15. A selection of popular airs of different nations, many of them with variations or arranged in two parts, - - - -	23
16. Exercises of preludes and such keys of the Guitar as are difficult and little used, - - - -	33
17. Exercises on the scale of thirds, fourths, octaves and tenths,	35
18. General table of the harmonic sounds on the Guitar, . . .	35





Published by G. Willig.

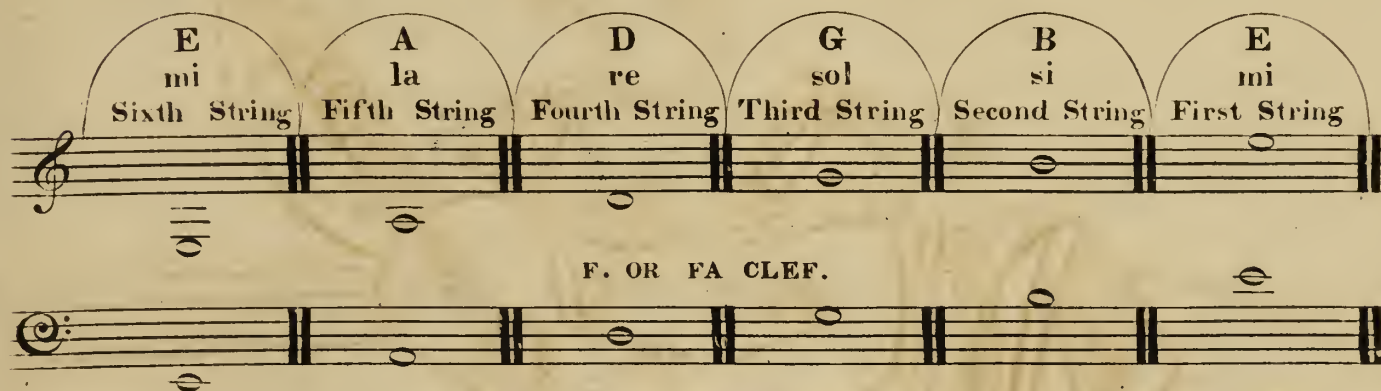
METHOD FOR LEARNING THE GUITAR OR LYRE.

by H. S. Gilles.

The Guitar or Lyre has but six strings; they are called E. A. D. G. B. E. or mi. la. re. sol. si. mi.

G. or sol Clef is used for the Guitar, but the sound of the notes corresponds to F. or fa Clef.

EXAMPLE OF THE OPEN STRINGS



POSITION OF THE GUITAR AND OF THE HANDS

After being seated on a chair of moderate height, the Guitar should be brought gently near the body, without being pressed too closely to it, the neck raised a little above the shoulders and supported by the first joints of the thumb and fore finger of the left hand, the rest of the fingers should be bent to a circular position and be placed above the strings which is easily done by bending the wrist.

The right hand should be placed on the sounding board between the opening in the guitar and the bridge, it should be supported by the little finger near the treble or first string, the other fingers should be bent around the instrument, except the thumb which is held nearly straight.

To draw forth the finest tone care should be taken to bend every finger after having struck the string, each finger of the left hand should likewise press the strings very close to the fret by which the sound is formed.

THE LEFT HAND

The numbers 1 2 3 4 will indicate the fingers of the left hand and the frets on which they should be placed; this mark \circ will designate the open string.

THE RIGHT HAND

The thumb of the right hand will be designated by a cross $+$ and the other fingers by 1 2 3.

NATURAL GAMUT WITH BOTH HANDS

Open Strings

6th String 5th String 4th String 3rd String 2^d String 1st String

Gamut

E mi A la D re G sol B si E mi

E mi F fa G sol A la B si C do D re E mi F fa G sol

1 2 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

It will be seen by the above that the thumb should strike the 6th 5th 4th and 3rd string in the gamut.

EXERCISES

to render the learner familiar with the natural notes of the Guitar.

EXERCISES

teaching all the notes comprised in the four first frets on the six strings.

6th String 5th String 4th String 3rd String 2^d String 1st String

The 1st finger in the 1st fret

The 2^d finger in the 2^d fret

The 3rd finger in the 3rd fret

The 4th finger in the 4th fret

Guitar

EXERCISES ON THE SHARPS

Three staves of musical exercises on the sharps. The first staff contains a sequence of eighth notes with fingerings: 2, 3, 4, 2, 1, 3, 1, 4, 1, 2, 1, 2, 1, 3, 1, 2, 1. The second staff contains a sequence of eighth notes with fingerings: 2, 2, 3, 3, 4, 1, 3, 2, 1, 4, 3, 2, 2, 1, 4, 2, 2, 4, 4, 3. The third staff contains a sequence of eighth notes with fingerings: 2, 2, 1, 3, 2, 1, 3, 2, 3, 1, 2, 4, 1, 4, 2, 3, 3, 1.

EXERCISES ON THE FLATS



Three staves of musical exercises on the flats. The first staff contains a sequence of eighth notes with fingerings: 2, 1, 3, 3, 1, 4, 4, 2, 3, 2, 2, 3. The second staff contains a sequence of eighth notes with fingerings: 1, 1, 3, 1, 2, 3, 4, 4, 3, 1, 1, 4, 3, 1, 3, 1, 4, 3, 4, 1, 2, 3, 4. The third staff contains a sequence of eighth notes with fingerings: 1, 1, 3, 1, 3, 4, 3, 2, 1, 2, 3, 3, 1, 3, 3, 2, 2, 3, 3.

EXERCISES ON THE OCTAVES

One staff of musical exercises on the octaves. The staff contains a sequence of eighth notes with fingerings: 2, 3, 0, 2, 2, 0, 3, 1, 0, 3, 2, 0, 3, 1, 0, 3. Below the staff, there are plus signs (+) indicating octaves: +, +, +, +, +, +, +, +, +, +, +, +, +, +, +.

EXERCISES ON THE DIFFERENT ARPEGGIOS OR BROKEN CHORDS

Two staves of musical exercises on arpeggios or broken chords. The first staff contains a sequence of chords with fingerings: 2, 1, 2, 1, 1, 2, 1, 2. The second staff contains a sequence of chords with fingerings: 2, 1, 1, 2, 1, 2, 1, 2.

* This mark  or  is an abbreviation often used, it shows that the foregoing chord is to be played over again.
Guitar

ARPEGGIO WITH FIVE OR SIX NOTES

In the first instance the thumb of the right hand ought to strike the two left strings in passing from one to the other; in the second instance it should strike three in returning to the same notes the first finger should strike two or three notes, but the last note in descending should be struck with the thumb.

* The little circular mark () means that all the notes should be sounded successively, but as rapidly as if they had been all struck at once.

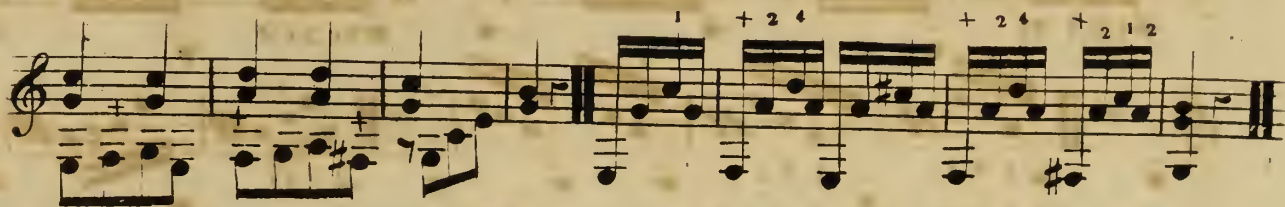
OBSERVATIONS

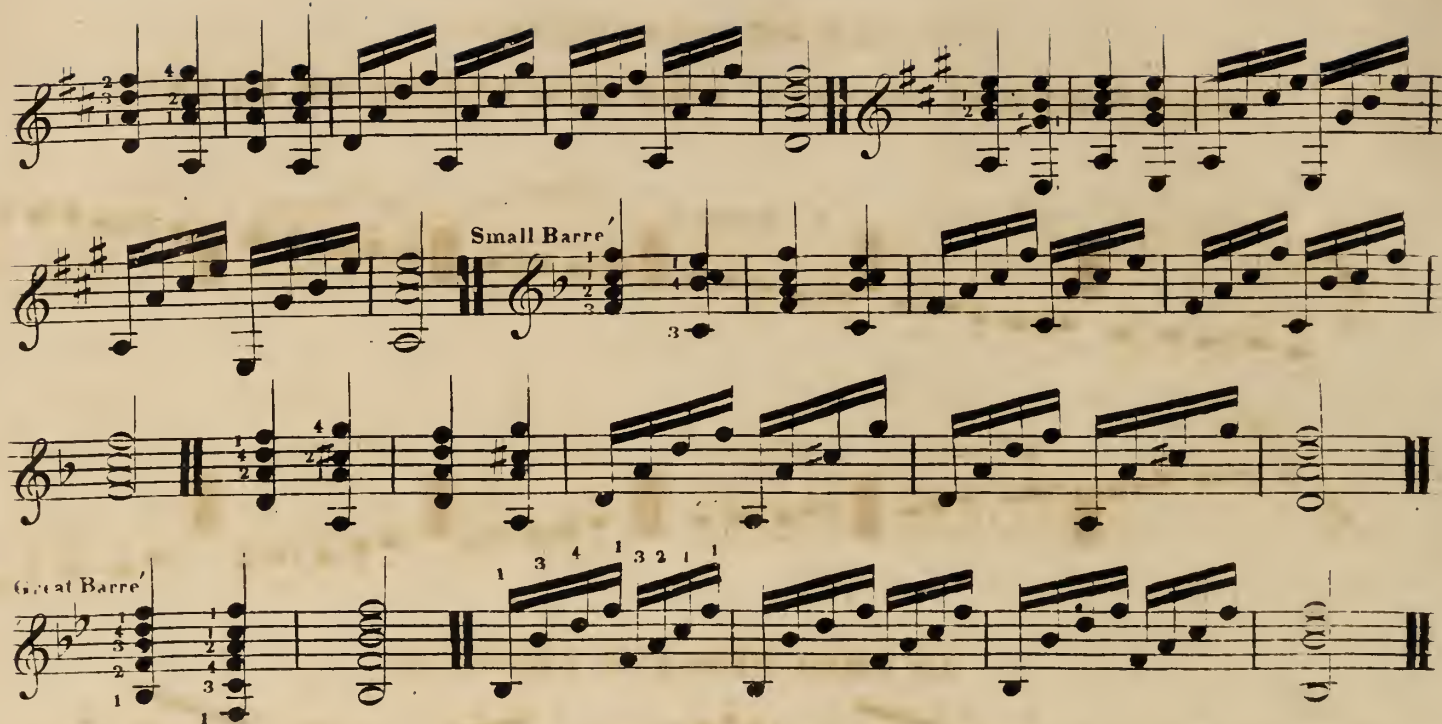
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ON THE USE OF THE THUMB OF THE LEFT HAND.

The thumb of the left hand is not used in the gamut, but it is very useful in executing the bass notes on the sixth string and sometimes on the first in pieces of music of two or three parts.

EXAMPLE





METHOD OF TUNING THE GUITAR

- 1st. Tune the string A or la by the tuning fork or the A or la of the Piano Forte.
- 2^d. Put one finger on the 5th fret, which makes D or re, and tune the string D or re in unison with the fifth string.
- 3^d. Put one finger on the 5th fret of the string D or re and tune the string G or sol in unison.
- 4th. Put the finger on the 4th fret of the string G or sol and tune the string B or si in unison.
- 5th. Put the finger on the 5th fret of the string B or si and tune the string E or mi in unison.
- 6th. Finally tune the 6th string E or mi with the treble or first string, to the double octave.

The octaves must then be compared to each other to prove that the Guitar is in perfect tune.

EXAMPLE

5th Fret 5th Fret 4th Fret 5th Fret Double octave

unison unison unison unison

OPEN STRINGS

OCTAVES

Guitar.

SCALE OF SEMITONES

ASCENDING BY SHARPS AND DESCENDING BY FLATS.

The image shows two staves of musical notation for a guitar scale. The top staff is for ascending the scale by sharps, and the bottom staff is for descending by flats. Each staff is divided into six sections, one for each string, labeled from 6th String to 1st String. The notes are written on a single-line staff, and the fret numbers (0, 1, 2, 3, 4) are indicated below the notes. The ascending scale starts on the 6th string (E2) and ends on the 1st string (E4). The descending scale starts on the 1st string (E4) and ends on the 6th string (E2).

15 PROGRESSIVE LESSONS.

Gamut & prelude
in
major C or Do.

The image shows a single staff of musical notation for a gamut and prelude in major C or Do. The notes are written on a single-line staff, and the fret numbers (0, 1, 2, 3, 4) are indicated below the notes. The scale is ascending and descending, with a prelude section at the end. A dashed line indicates the 5th fret.

Allegretto.

The image shows a single staff of musical notation for Lesson No. 1, Allegretto. The notes are written on a single-line staff, and the fret numbers (0, 1, 2, 3, 4) are indicated below the notes. The scale is ascending and descending, with a prelude section at the end. A dashed line indicates the 5th fret.

Andante

The image shows a single staff of musical notation for Lesson No. 2, Andante. The notes are written on a single-line staff, and the fret numbers (0, 1, 2, 3, 4) are indicated below the notes. The scale is ascending and descending, with a prelude section at the end. A dashed line indicates the 5th fret.

* The dots show that the left hand must be kept on the fifth fret.

† You must keep the finger on the notes marked as minims their right value.

Guitar

Waltz. 3

N^o 3



Andantino S.

N^o 4

German dance Allegro

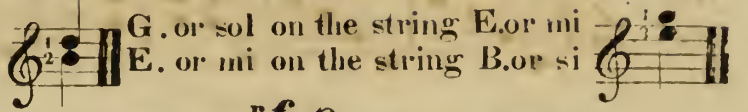
N^o 5

Minor in A or La

* These two lines  in the form of an angle signify that a swell should be given to the sounds, when they are marked in this manner  they must be diminished.

When two notes are made on the same string, the higher is made in its proper place and the lower on the next string in descending.

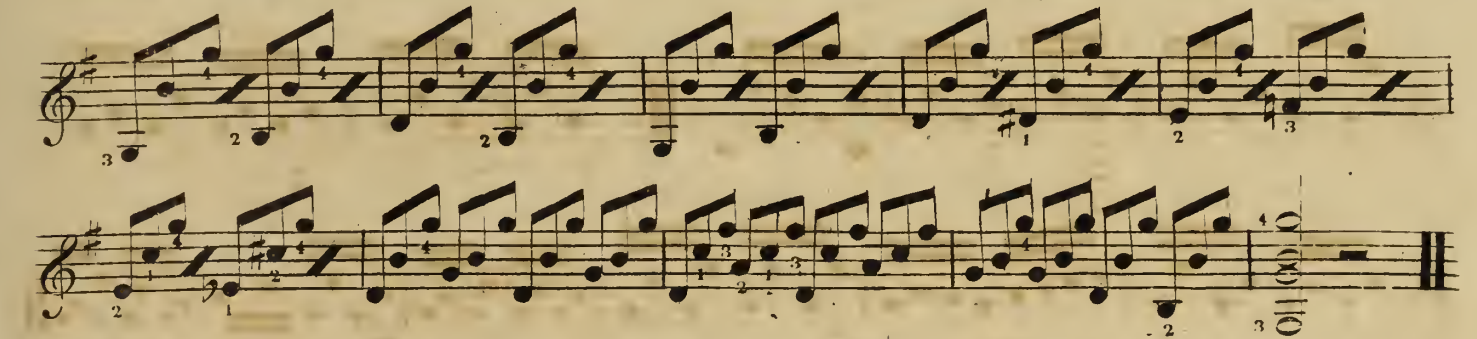
EXAMPLES D. or re on the string B. or si G. or sol on the string E. or mi
 B. or si on the string G. or sol E. or mi on the string B. or si



Affettuoso.
N^o 6



Major in
G or Sol.



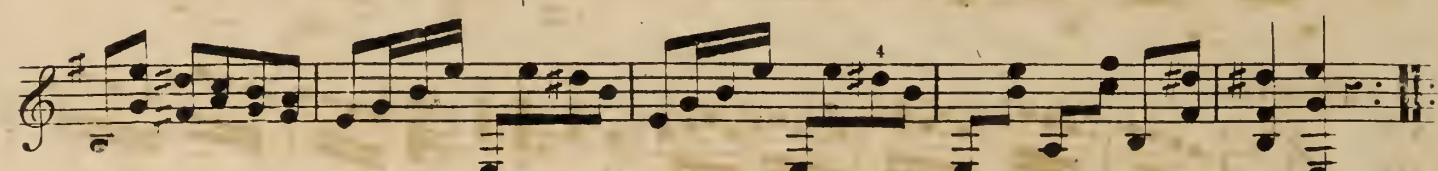
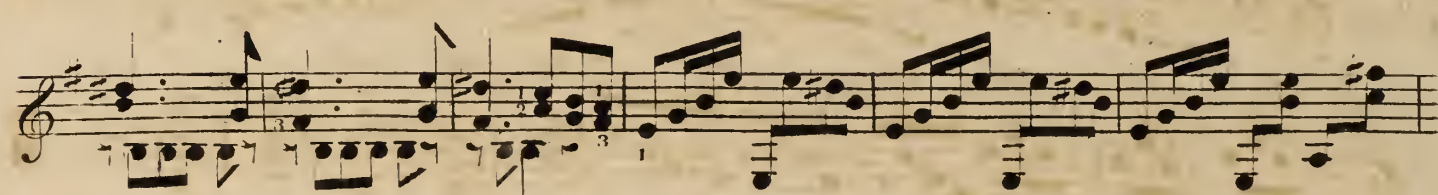
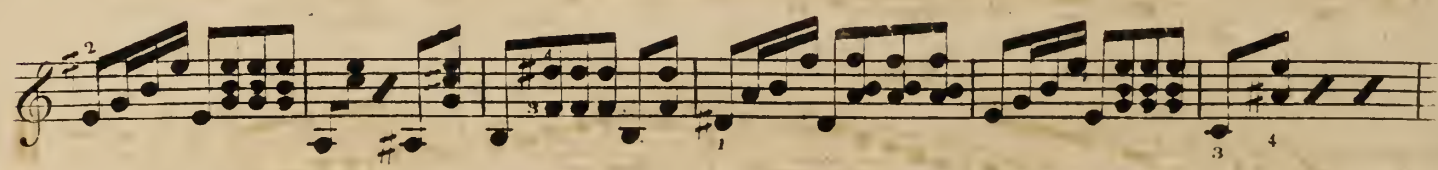
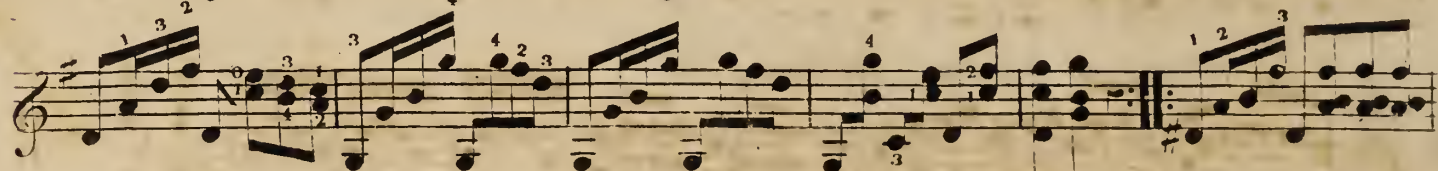
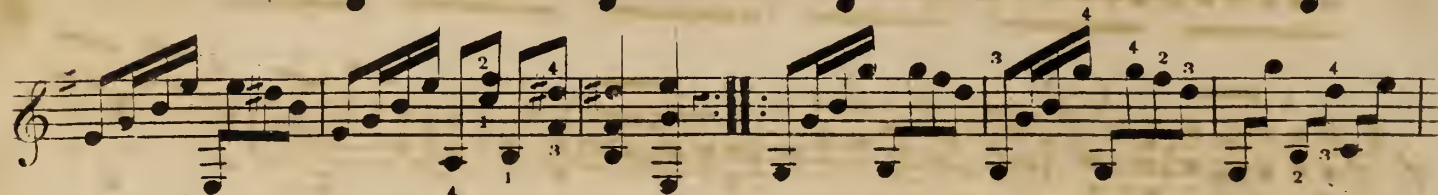
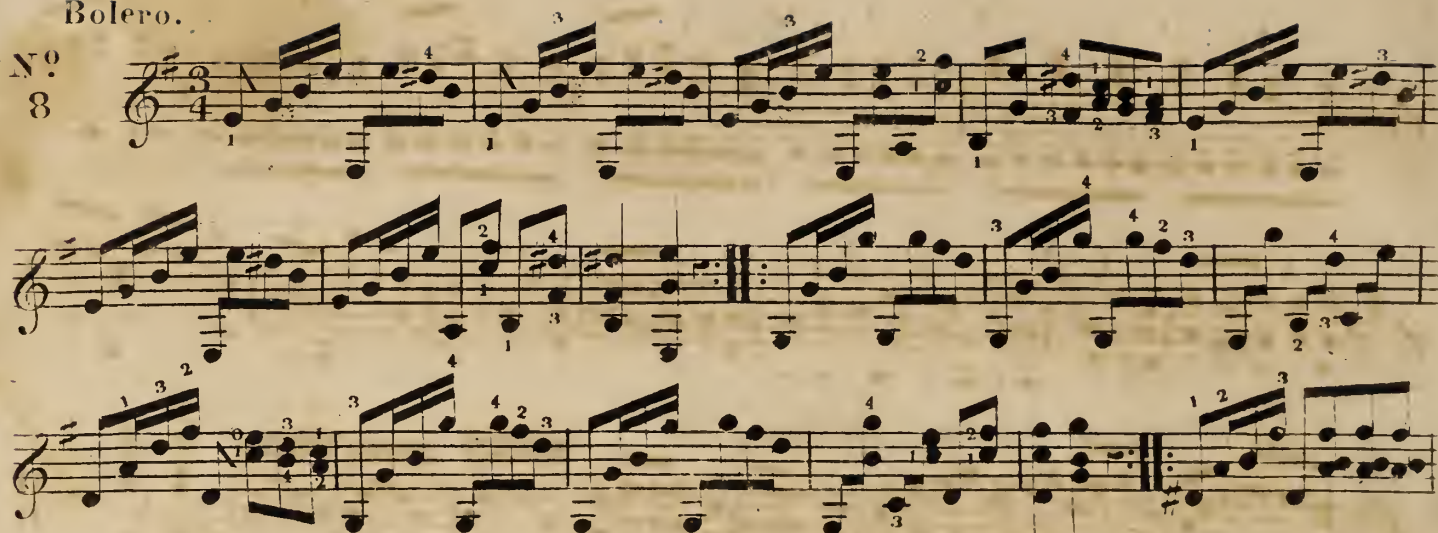
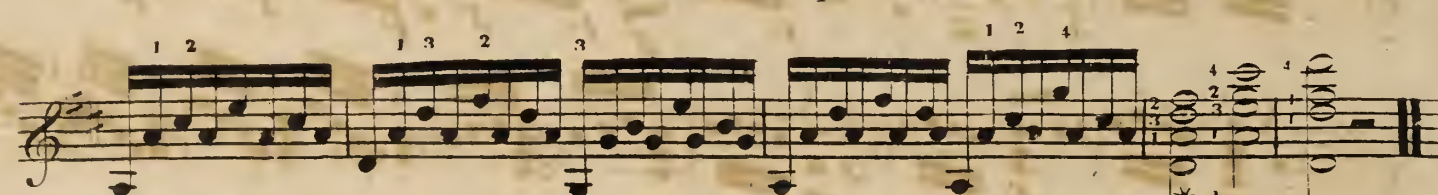
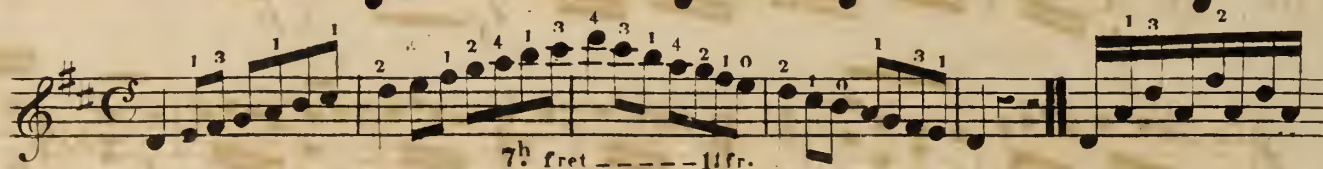
Minuetto. dolce.
N^o 7
Allegretto.



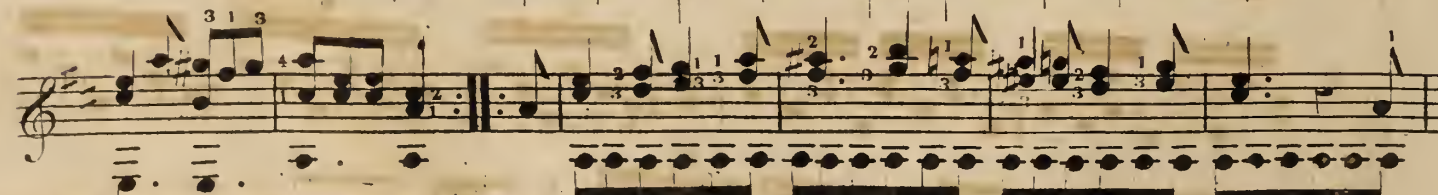
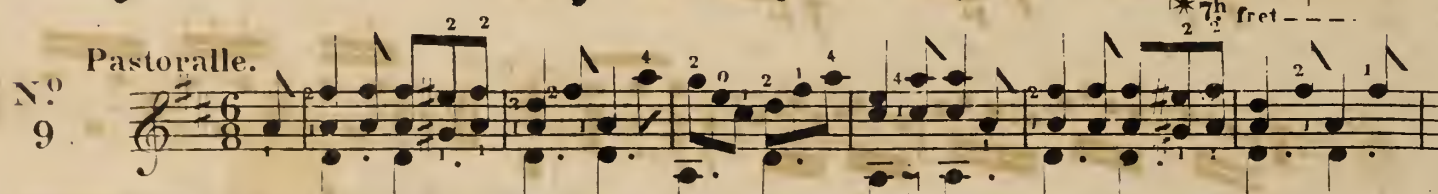
Minor in
E or Mi.



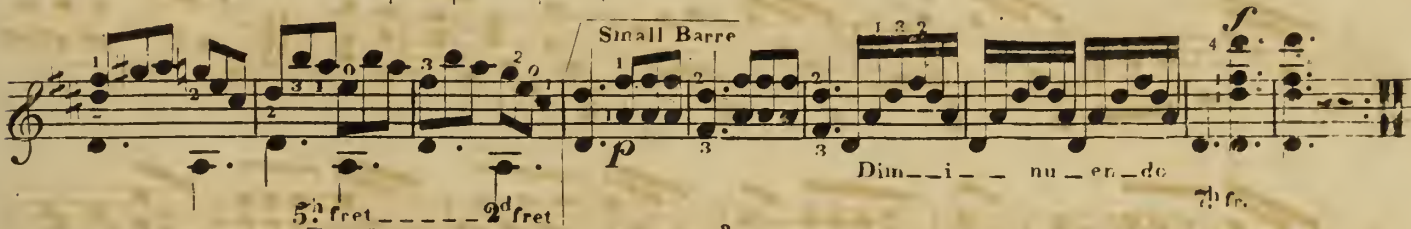
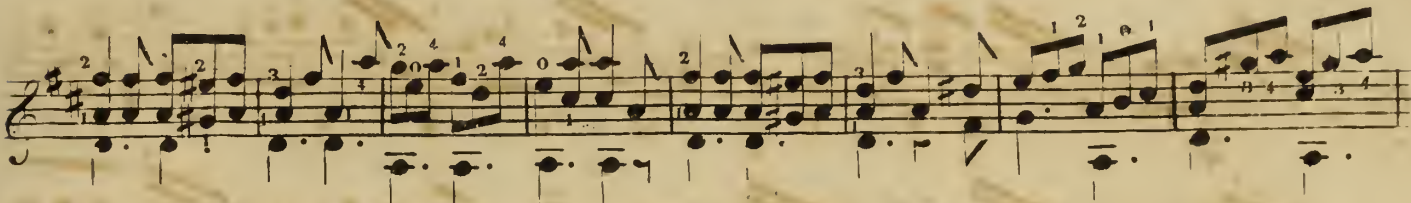
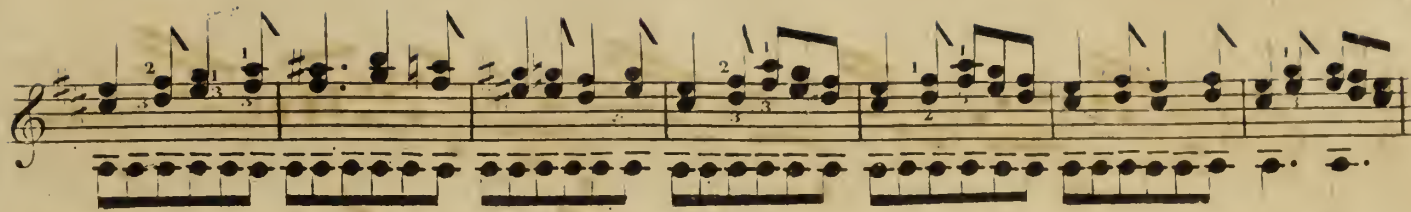
Bolero.

N^o
8Major in
D or Re.

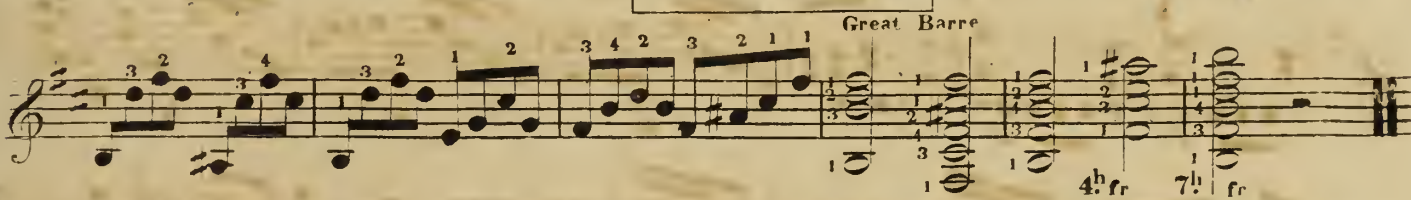
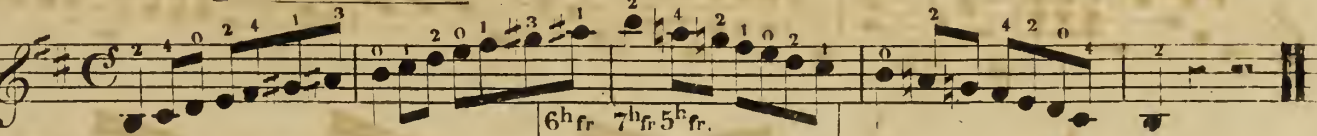
Pastoralle.

N^o
9

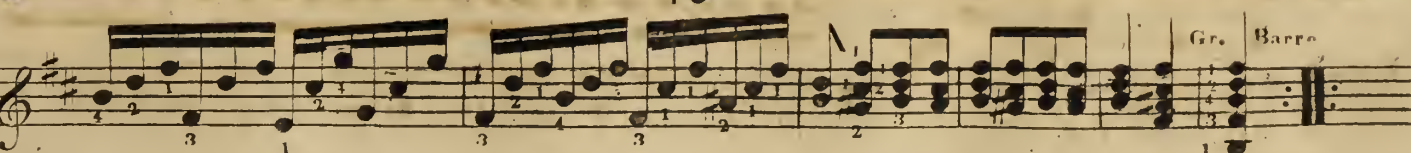
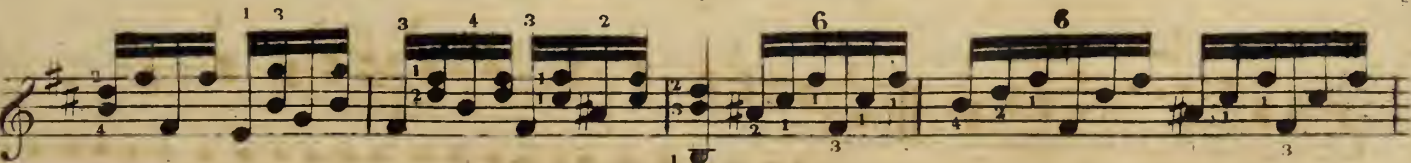
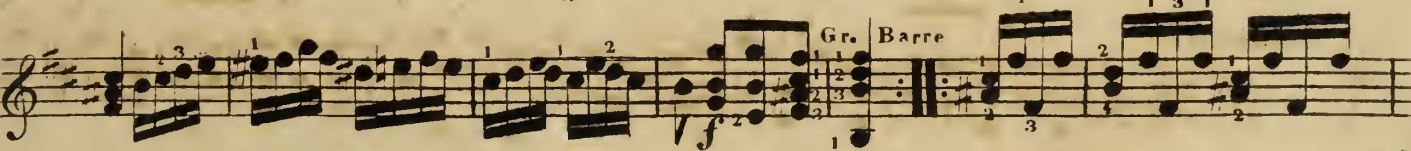
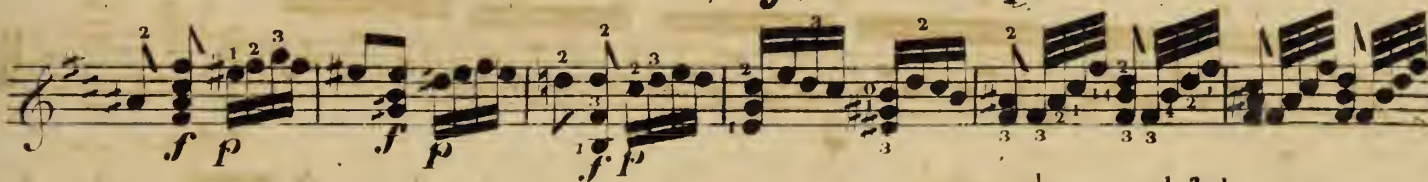
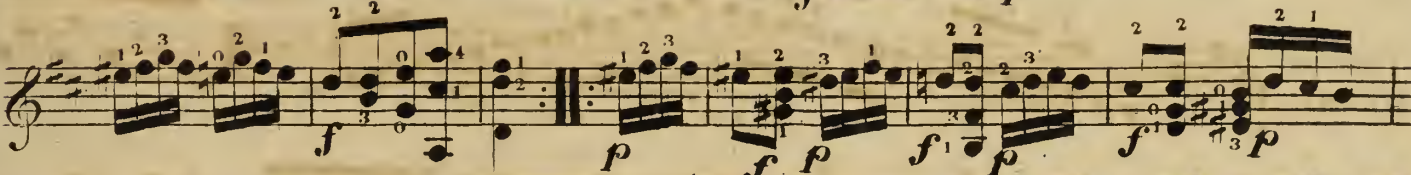
* D or Re and F or Fa on the 7th Fret 3^d string and 2^d string, D or Re octave on the tenth fret first string.



Minor in
B or Si



Allegretto.



Guitar

Major in
A or La.

Adagio.

The first system of the musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The tempo is marked 'Adagio.' The key signature has one sharp (F#). The music begins with a series of triplets, indicated by a '3' over a bracket. The first triplet consists of three eighth notes: G4, A4, and B4. This is followed by another triplet of eighth notes: C5, B4, and A4. The next triplet is of eighth notes: G4, F#4, and E4. This is followed by a quarter note G4. The music then continues with a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-

Nº
11

Nº
11

Minorin
F or Fa.

Minorin
F or Fa.

Poco Moderato.

Guitar

Adagio ma non troppo.

N^o
12

Great Barre

Major in E or Mi.

Moderato

L.H.

4th fr

2d fr

5th fr 9th fr

12th fr

1st fr

* The 1st finger must glide on D₂ or Re and return to the C₂ or Do in order not to displace the hands.† Slide the 4th finger from the 7th to the 12th fret.

Guitar

Tempo di minuetto.

N^o
13

Major in
F or Fa.

N^o
14

Rondo Allegretto

* F or Fa double sharp \times or \times G or Sol \sharp must be played.

† Make a bar with the 4th finger on B, D, G, or Si, Re, Sol

Musical score for guitar, featuring six staves of music. The first five staves are in treble clef with a key signature of one flat. The sixth staff is in treble clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and fingerings. The first staff has a forte (*f*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The third staff has an *ad. lib.* marking and a 6^h 3^d fr marking. The fourth staff has a Coda marking. The fifth staff has a Minor in D or Re. marking. The sixth staff has a 7^h fr marking and a 10^h 8^h fr marking. The score also includes various other markings such as 3^d fr, 5^h fr, 7^h fr, and 10^h fr.

OBSERVATIONS ON THE HARMONIC SOUNDS

The Guitar produces harmonic sounds as well as the harp, but with this difference, that but few can be executed on it without difficulty; of the former only I shall offer examples, and at the conclusion of this work, a general table of those in use. They can be performed with all the fingers. It is most important to place the fingers on the frets indicated, and to hold them somewhat obliquely, the string should be scarcely touched with the left hand, but forcibly struck with the right near the bridge.

The harmonic sounds are designated by har: sometimes by (n) (o) or (armonici) I have marked them by (har:).

The harmonic sounds form the octave above the notes which indicate them.

When the harmonic sounds continue dots are placed above them. When the sound becomes natural the dots are no longer placed above them; frequently authors write over them "common sounds".

12th Fret

Harmonic

Strings 6th

7th Fret

Har:

Strings 6th

5th Fret

Har:

Strings 6th

MARCI 14

Nº 15

In minor D. or Re.

Moderato

7th Pos - - 5th

magiore

common sounds

12th fr.

7th fr.

Harmonic

L.H.

D.C.

Guitar

ADDITIONAL NOTES ON THE SOUNDING BOARD

First String

Second

Third

Fourth

Fifth

Sixth

Frets. 13 14 15 16 17

These additional notes are very rarely used on the 4th 5th and 6th strings.

OF TRILLS, SLURS, MORDENTI, GRUPETTO, AND OF GRACE NOTES AND APPOGGIATURA.

These different embellishments of melody are executed on the Guitar by pressing down the fingers of the left hand, and then lifting them up again from the strings after having put the strings in vibration with the right hand.

The dotted notes must be struck and the finger let fall on the rest without using the right hand in the performance of the slurs.

Several passages may also be slurred in descending; in such case the first note only must be struck and the rest sounded by the weight of the fingers on the strings. The trills (N^o 1) will be performed so, and the second (N^o 2) on 2 different strings.

Written

N^o 1.

Played

Strike the 1st note only with the R.H.

N^o 2.

Put the first finger on A or La & the fourth on G or Sol 1st fr. 2^d string.

L.H. + 1 + 1

EXAMPLE OF SLURS.

By the weight of the finger on A or La and on F or Fa.

Strike the first note only with the R.H. and sound the rest by the weight of the fingers.

MORDENTI.

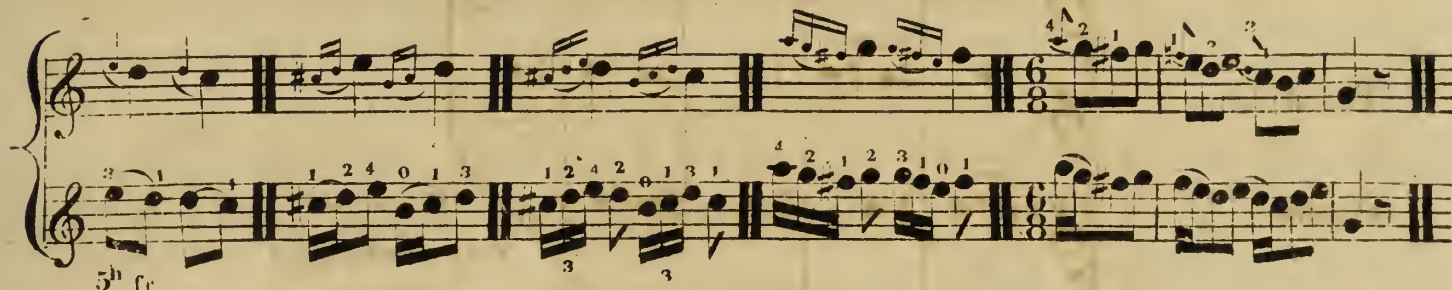
GRUPETTO.

Written 

1 3 1 1 1 3 1 0

5th Fret 3^d Fret

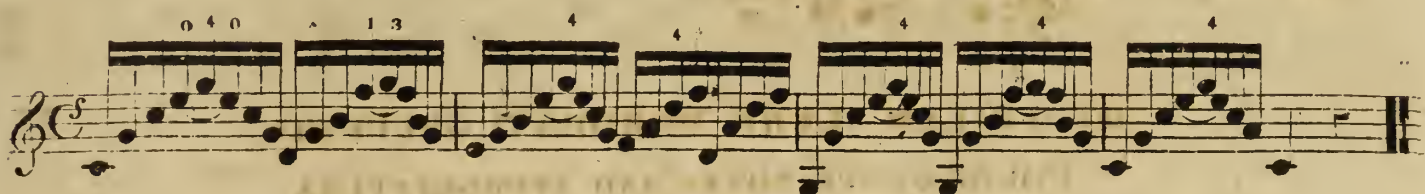
APPOGGIATURA OR GRACE NOTES.



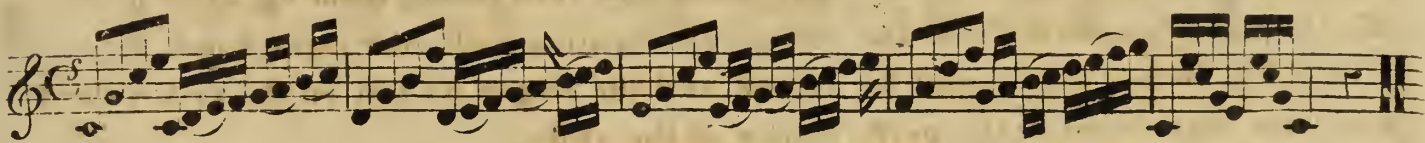
5th fret

EXAMPLE OF AN ARPEGGIO.


in which the effect of one string more is produced by means of G or Sol which is shared with the fourth and third fingers of the left hand.



PRELUDE IN C OR DO WITH SLURS IN ASCENDING.



PRELUDE IN C OR DO WITH SLURS IN DESCENDING.

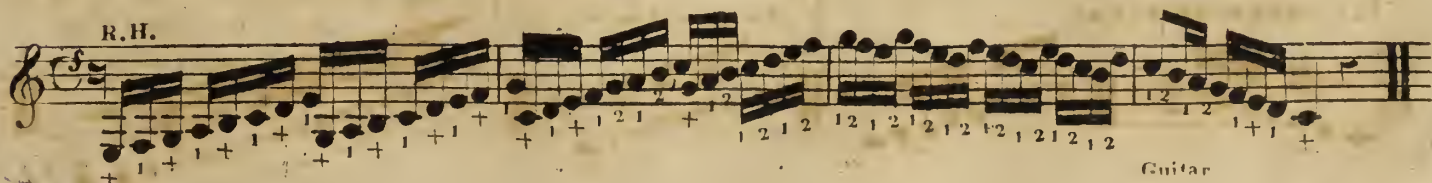


Strike only the dotted notes

OF STACCATO.

When notes are to be played in a quick movement, several fingers are to be used on the same string, which is contrary to the usual method in regard to the right hand.

EXAMPLE.

R.H. 

Guitar

OF POSITIONS.

We term positions the frets on which the first finger is to be placed when a passage or chord requires the left hand to move from its usual place. Many masters of the art have regulated them by the rules applicable to the violin; but this method, although very good, is not generally adopted. I therefore conform to the custom of marking the positions by the frets, which are thus indicated 1st position 2^d &c which signifies to place the first finger on the first fret, on the second &c as far as the twelfth fret, when the additional notes are used.

The dots thus placed (. . . .) mean that the L. hand should not be disturbed and that all the notes should be under the fingers until another position be indicated.

EXAMPLE.

2^d Position the 1st finger in the 2^d fret. 3^d pos. the 1st finger in the 3^d fret. 5th pos. the 1st finger in the 5th fr.

Magiore Maggiore Barre Maggiore

2^d pos. or 2^d fr 3^d pos. or 3^d fr 5th pos. or 5th fr

SCALE OF THE fourth position the first finger on the FOURTH FRET.

EXERCISE on the fourth POSITION.

In transposing the foregoing five exercises a fret higher, many of the different positions used throughout the neck of the guitar will be seen, and at the end of this work will be found exercises calculated to impress them on the memory.

SECOND PART.

SELECTION OF POPULAR AIRS

some of which with variations or arranged with two parts.

Air by Mozart with variations

By H.N. Gilles.

The musical score is written for guitar and consists of a main piece and three variations. The main piece is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. The first variation (VAR. 1.) is also in 2/4 time and includes fingerings (1, 2, 3, 4) and a '3d pos.' (third position) section indicated by a dashed line. The second variation (VAR. 2.) is in 2/4 time and includes fingerings (1, 2, 3, 4) and a '3d pos.' section. The third variation (VAR. 3.) is in 2/4 time and includes fingerings (1, 2, 3, 4) and a '3d pos.' section. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'h' (harmonic).

GERMAN AIR.

Allegretto

9th pos. 10th 9th

FAVOURITE WALTZ.

rf

Var.

5th pos. 5th p. 5

MARCH IN THE SPANISH STYLE.

H. N. Gilles.

Moderato

p *rf* *p* *cres* 3^d pos.

p *cres* 1st Time 2^d Time

TRIO.

f *p* 3^d pos. 8th pos. 2

Guitar

The first system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f*, *p*, *f*, and *p*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*, and a section labeled "Har" with a dashed line. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*, and a section labeled "1st Time" and "2nd Time" with a dashed line.

Tempo Primo

The second system consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*, and a section labeled "1st Time" and "2nd Time" with a dashed line. The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*. The seventh staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with dynamic markings *f* and *p*, and a section labeled "1st Time" and "2nd Time" with a dashed line.

Guitar

SPANISH DANCE.*

Allegretto

MUSETTE DE NINA.†

Andantino

Dalayrac.

PASTORALLA.

H. N. Gilles.

Andantino

Seu allegro

Dolce

*This dance is published with variations for the Guitar & Piano Forte ad lib; by the Author of this work.

† This air with var. for the Guitar is just published arranged by the Author of this work and for sale at Willig's music store.
Guitar

TAMBURINO ALLA SPAGNOLA*

or waltz in the spanish style.

H. N. Gilles.

Allegretto

Musical score for Tamburino alla Spagnola, featuring three staves of music in 3/8 time. The first staff is the melody, the second is a harmonic accompaniment, and the third is a bass line. The piece ends with a 'Fine' marking.

MILITARY RONDO.

H. N. Gilles.

Allegro

Musical score for Military Rondo, featuring five staves of music in 2/4 time. The first staff is the melody, the second is a harmonic accompaniment, and the third is a bass line. The piece includes dynamic markings like 'Crescendo', 'p', and 'f', and fret indications like '12th Fret' and '7th fr'.

* In the two first parts of this piece the first chord should be struck with the right hand, then the 2^d chord with the 1st finger, and the 3^d with the nail of the 1st finger, which is called (alla spagnola) after the word (fine) it is played as usual.

FAVOURITE FANDANGO.

With Variations.

Andante

f *p* *f* *p* *f* *p*

3d pos

Dolce

VAR. 1.

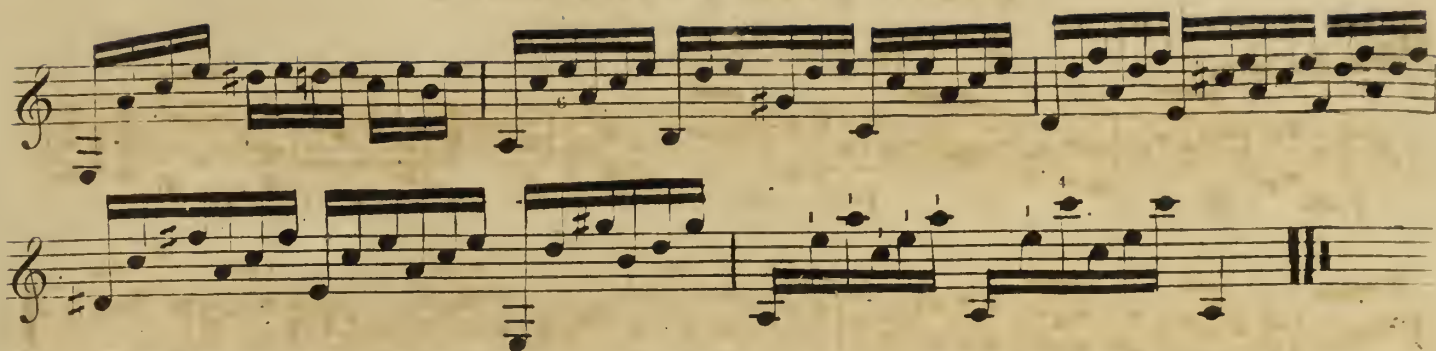
f *p* *f* *p*

5th pos

VAR. 2.

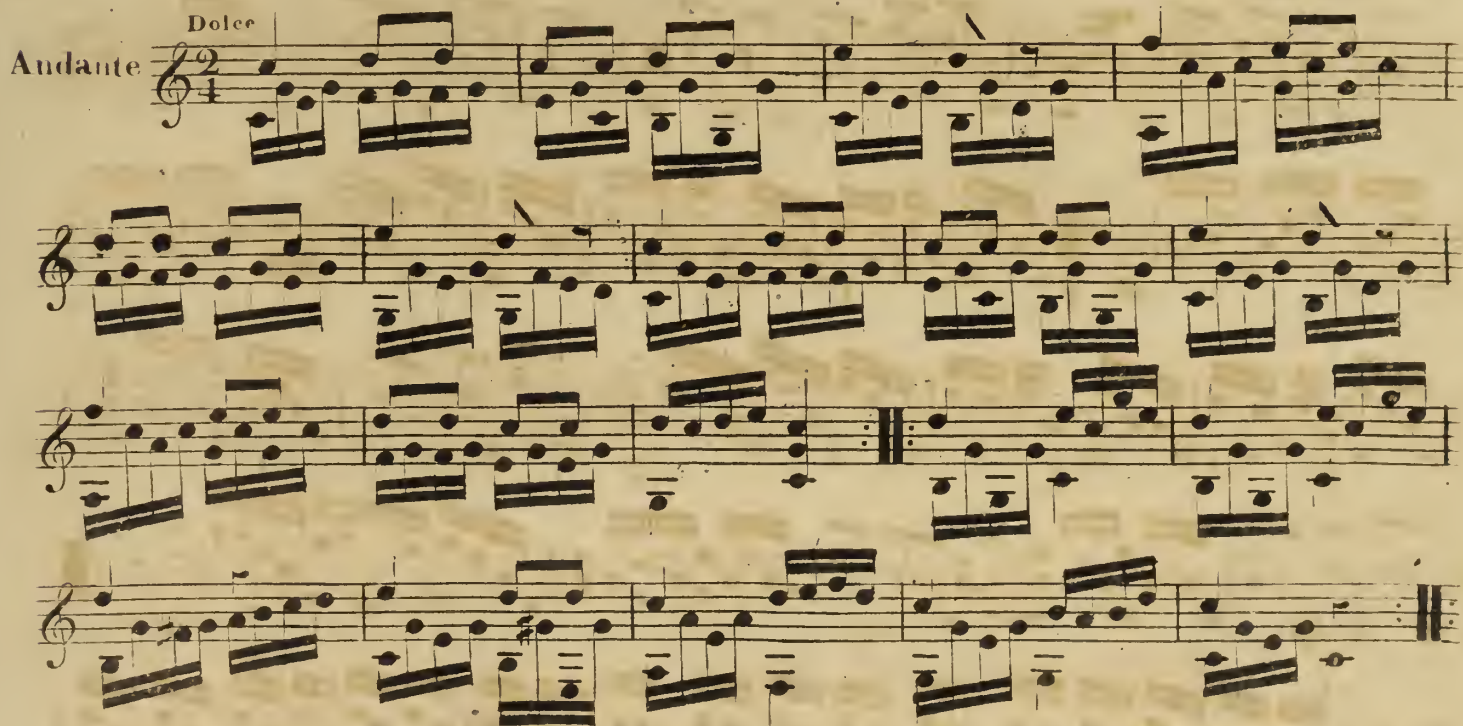
f *p* *f* *p*

3 *3* *3* *3*



ITALIAN AIR.

Martini.



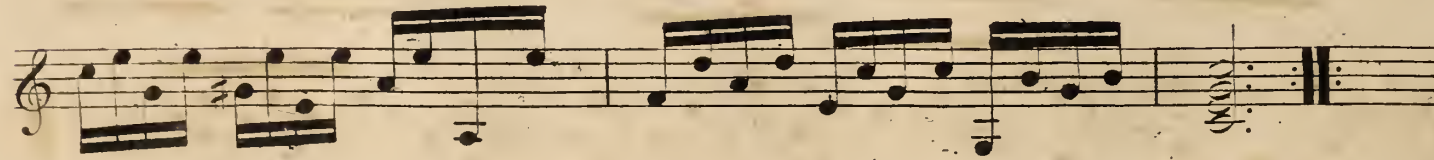
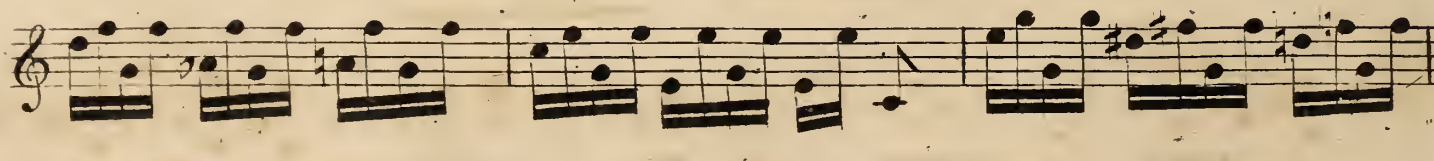
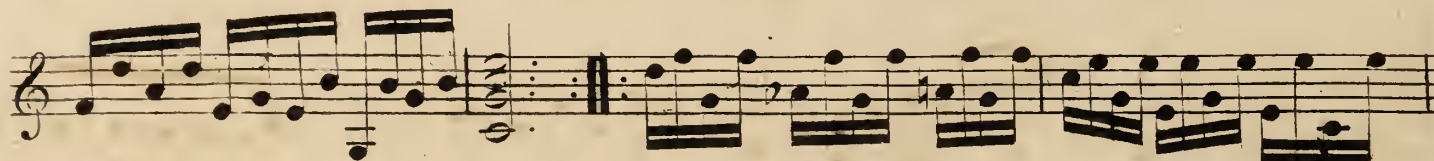
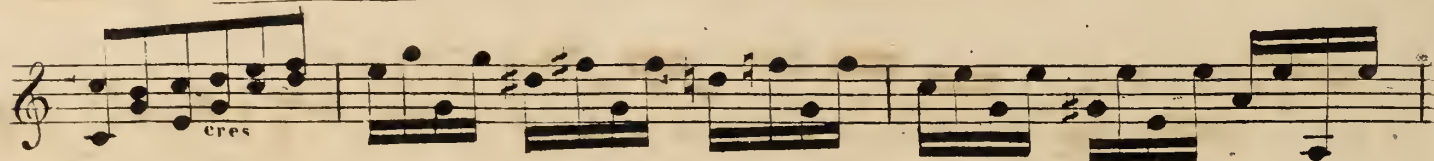
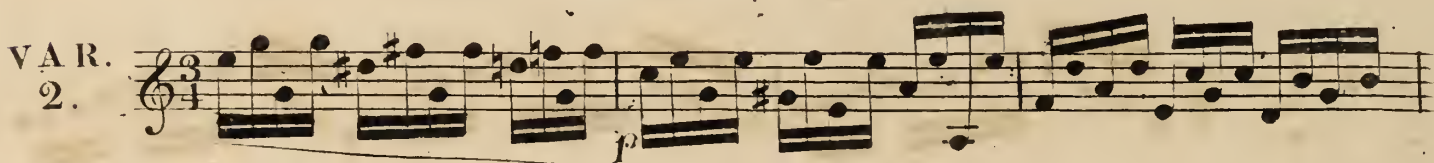
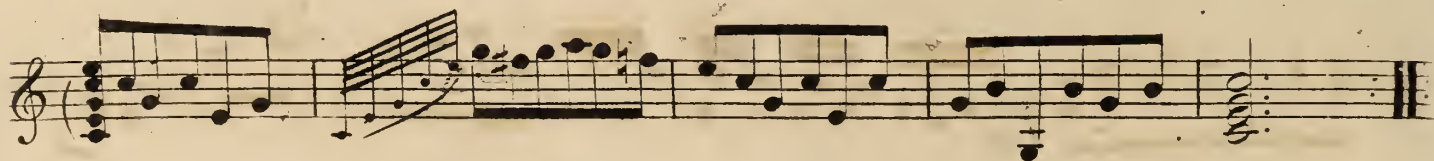
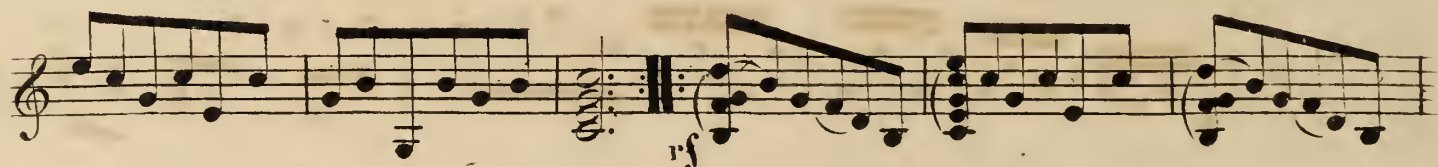
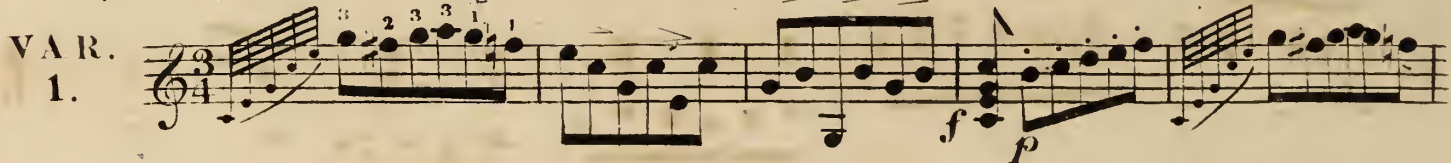
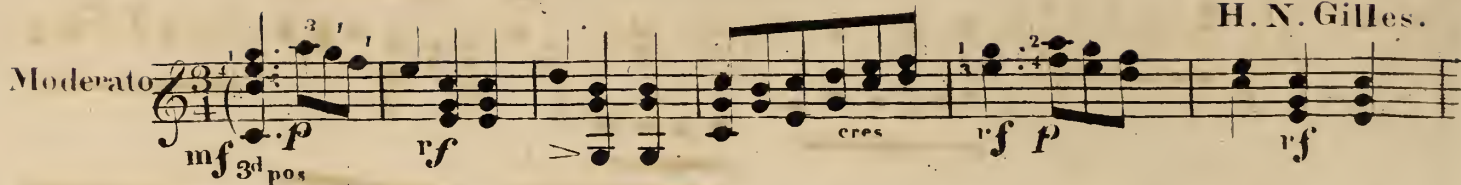
FAVOURITE PIEMONTAIS AIR.



FAVOURITE WALTZ

with variations.

H. N. Gilles.



VAR. 3.

3/4

p

VAR. 4.

Allegro

3/4

VAR. 5.

Minore

Moderato

3/4

Fine

D.C.

VAR. *Allegro*
6. *Magiore*

Coda

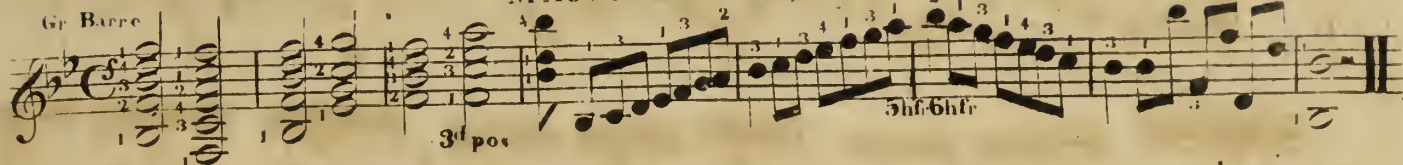
De ... cres ... en ... do

pp tempo primo

Cres ... en ... do *f* 5^h pos Guitar

FOUR EXERCISES

in form of preludes in several keys little used on the Guitar.

MAJOR B OR SI \flat 

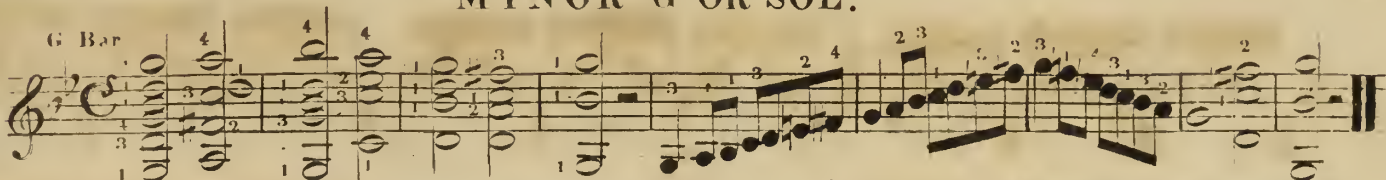
Allegro Moderato

Nº 1.



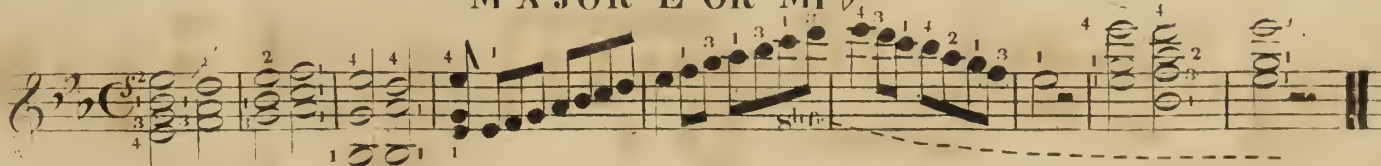
MINOR G OR SOL.

G Bar



Nº 2.

Allegro

*p**ff**f*MAJOR E OR MI \flat 

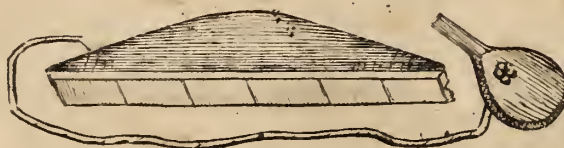
Nº 3. Allegro Moderato

MINOR C O R D O.

Nº 4. Allegro Molto

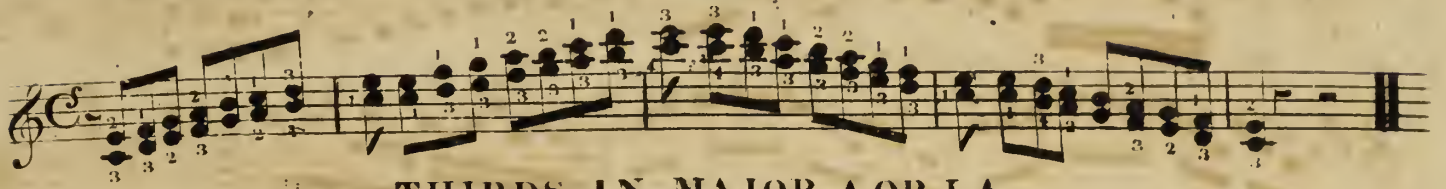
The Guitar may be played with many more flats, but only in short modulations in a piece of music; for the key of A or La flat D or Re flat and their relative minors present much greater difficulties. The Italians make use of what is called the Capo D'astro when the Guitar is played in the above mentioned keys. This is a small instrument which may be placed on all the frets, then the Guitar may be played in the favourite keys as is done on the Clarionet the French horn and other instruments. *

* Shape of the Capo D'astro.

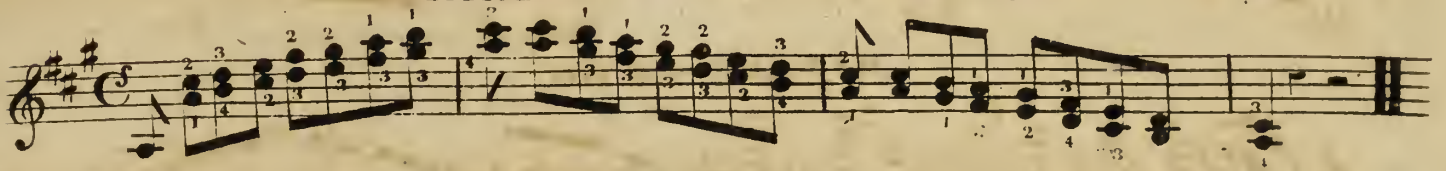


GAMUT BY

Thirds, Fourths, Octaves, and Tenths frequently performed on the Guitar.



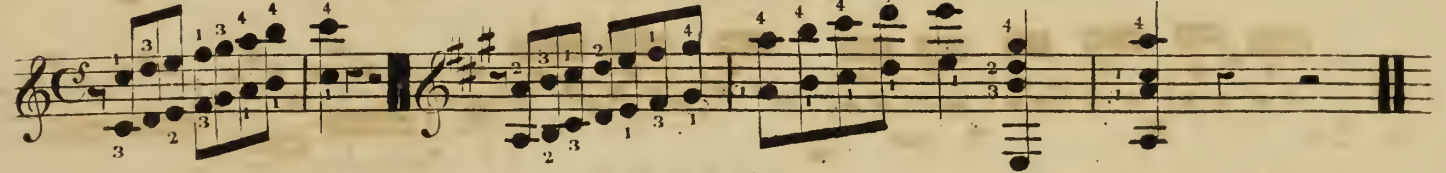
THIRDS IN MAJOR A OR LA.



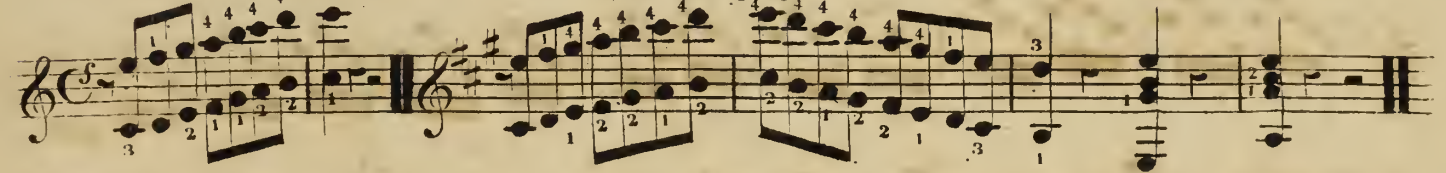
SIXTHS IN MAJOR C OR DO.



OCTAVES.



TENTHS.



GENERAL TABLE OF HARMONIC SOUNDS.

First String.					
	Frets 12	7	5	4	3
Second . . .					
Third . . .					
Fourth . .					
Fifth . . .					
Sixth . . .					

M



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